

TO THE VALEROVS AND
TRVELY MAGNANIMOVS KNIGHT
SYR EDWARD DYMMOCKE, THE KINGS
CHAMPION.

SYR



S a poore man, indebted to *many*, and desirous to pay what hee can, deuides that *little* hee hath among *many*, to give contentment, at least, to *some*: so, I (right Worthy SYR) am constrainyd to make the like distribution of this poore *Mite* of mine, being all I haue, for the present, to content you my Worthiest *Creditors*. But first, for that I stand most obliged to you, euen *Conscience* moues mee to shew my *willingnesse* to satisfie you first. Your approued and generally-beloued Noble-*Nature* (resembling that *Divine*) will (I hope) take my *Will* for *Deed*, who in *both* euer will be

45.
3. 5.
17d.

Yours intirely to dispose,

William Corkine.



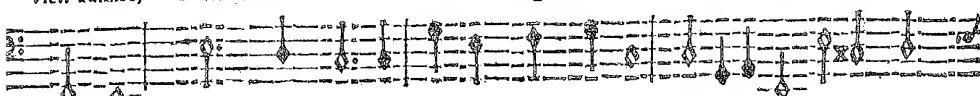
Ach lonely grace my Lady doth possesse, Let all men view, and in their



BASSVS.



view admire, In whose sweet breast all vertuous thoughts doe rest, Zealous to pitty, Chast in her



owne desire, And to makevp a rare and worthy creature, Both wise, and chaste, and faire in



forme and feature, Enter but in to thought of her perfecti on, Thou wilt confesse, thou wilt con-



fesse, thou wilt confesse, and in confessing proue, How none de- serues like praise, nor yet like loue,



Ruch-tryng Time, &c.

L

BASSVS.

II.

CANTVS.

Ruth-trying Time shall cause my Mistresse say, My Loue was perfect,

con- stant as the Day: And as the day when Evening doth ap- pear, Doth suffer

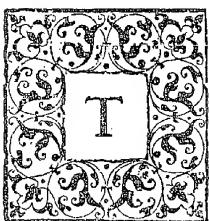
doome to be or foule or cleere, So shall my last bequeast make knowne to all, My

Loue in her did rise, did hue, did fall.

2 You Gods of Loue, who oft heard my desires
 Prepare her hat by your Loue-charming fires,
 To thinke on those sweet revels, peacefull fights,
 Nere-changing Custome, taught at Nuptiall rites.
 O guerdonize my prayers but with this,
 That I may taste of that long wifit-for blisse.

III.

CANTVS.



Wo Louers sat la- menting, hard by a Christall brooke, Each

BASSVS.



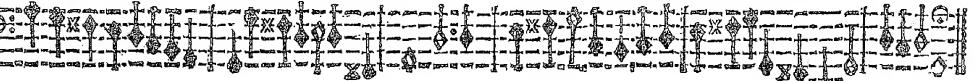
others hart tor- menting, Exchanging looke for looke, With sighes and teares bewraying, Their



silent thoughts de- laying, At last coth one, shall wee a- lone, sit here our thoughts bewraying?



Fie, fie, fie, fie, fie, Oh fie, it may not be, Set looking by, let speaking set vs free,



2 Then thus their silence breaking
Their thoughts too long estranged
They doe bewray by speaking,
And words with words exchanged:

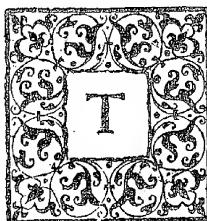
Then one of them replied
Great pitty we had dyed,
Thus all alone
in silent moane
and not our thoughts descryed.
Fie, fie, oh fie,
Oh fie, that had beene ill
that inwardly
Sylence the hart should kill.

3 From lookes and words to kisses
They made their next proceeding,
And as their onely blisses
They therein were exceeding.

Oh what a joy is this,
To looke, to talke, to kisse?
But thus begunne
is all now done?
Ah: all then nothing is.
Fie, fie, oh fie,
Oh fie, it is a Hell
And better dye
Then kisse, and not end well.

III.

CANTVS.



Is true, tis day, what though it be? and willyou

BASSVS.



therefore rise from me? What will you rise, what will you rise because tis light? Did we lye



downe because twas Night? Loue that in spight of darknesse brought vs he- ther,



In spight of Light should keepe vs still to- ge- ther, In spight of Light should keepe vs still to-



gether. In spight of Light should keepe vs still to- ge- ther.



2 Light hath no tongue, but is all Eye,
If it could speake as well as spye,
This were the worst that it could say,
That being well I faine would stay,
And that I loue my hart and honor so
That I would not from him that hath them get.

At busynesse that doth you remoue ?
Oh, that's the worst disease of Loue,
The poore, the foule, the false, loue can
Admit, but not the busied man :
He that hath busynesse, and makes loue doth dee,
Such wrong as if a married man should wee.



Ere, though your minde stand so auerse,



BASSVS.

V.

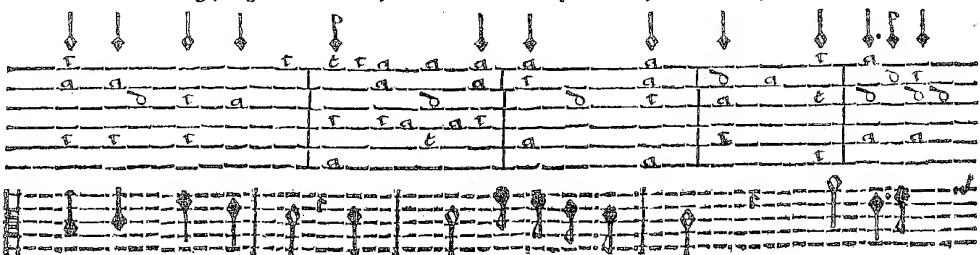
CANTVS.



Ere, though your minde stand so auerse, That no assaulting words can pierce,



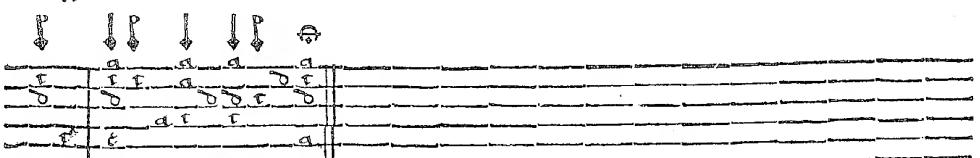
Your swift and angry flight for- bear, What neede you doubt, what neede you feare? In vaine I



stiuie your thoughts to moue, But yet, yet, yet, yet, yet, yet, stay, stay,



stay, and heare me sweet loue.



2 Words may entreat you, not enforce,
Speake though I might till I were hoarse,
Already you resolute I know
No gentle looke or Grace to shew.

My passions all must haplesse roue,
But stay and heare me yet sweet loue.

3 Sith here no help nor hope remaines,
To easc my griefe, or end my paines,
He seeke in lowest shades to finde
Rele for my heart, peace for my minde.

Goe thou more cruel farre then faire,
And now, :||: leue me to my despaire.

VI.

CANTVS.



Hall I be with ioyes deceiued? Can Loues bands be

BASSVS.

sealed with kisses? Cupid of his eyes be reaued,

Yet in darknesse seldome misse, Let not dallying lose thise blisses, Let not dallying

lose these blisses.

2. Sleep hath sealed their eyes and care
That our loues so long haue guarded:
Himself hides your mayden feares,
Now my loue may be rewarded,
Let my suite be now regarded.



Owne, downe proud minde, thou soarest farre aboue thy myght, Aspiring

BASSVS.



heart, wilt thou not cease to breed my woe? High thoughts, meete with dis- daine, Peace and Loue



fight, Peace thou hast wone the field, and Loue shall hence in bon- dage goe.



This fall from Pride my rising is from grieves great deepe
That bottome wants, vp to the toppe of happy blisse?
In peace and rest I shall securely sleepe,
Where neither scorne, disdaine, Loues torment, grieve, or anguish is.

Or this:

Stoope, stoope, proud heart, and mounting *hopes* downe, downe descend,
Rise *Spleene* and burst, hence *joyes*; for, *Griefe* must now ascend:
My *Starres* conspire my spoile; which is effected:
I dye, yet live in death; of *Loue* and *Life* (at once) rejected.

Then, O descend; and from the height of *Hope* come downe:
My *Loue* and *Fates* on mee (aye since) doe ioyntly frowne,
Then Death (if euer) now come doe thy duty;
And martir him (alas) that martir'd is by *Loue* and *Beauty*.



Eware faire Maides of Musky Courtiers oathes, Take heede, take

BASSVS.

heede what giftis and fauours you receiue, Let not the fading glosse of Silken Clothes, Dazell your

vertues, or your fame be- reaue. For loose but once the hould you haue of Grace,

Who will re gard your fortune, or your face? Who will regard your

fortune, or your face?

2 Each greedy hand will strive to catch the Flower,
When none regards the stalle it growes vpon:
Each nature seekes the Fruit still to deuoure,
And leaue the Tree to fall or stand alone.

Yet this aduise (faire Creatures) take of mee,
Let none take Fruist vntesse he take the Tree.

3 Believe no othes, nor much protesting men,
Credit no vowes, nor their bewayling songs:
Let Courtiers swere, forswere, and swere againe,
Their hearts doe lie tenne regions from their tongues,
For, when with othes they make thy heart to tremble,
Believe them least, for then they most dissemble,

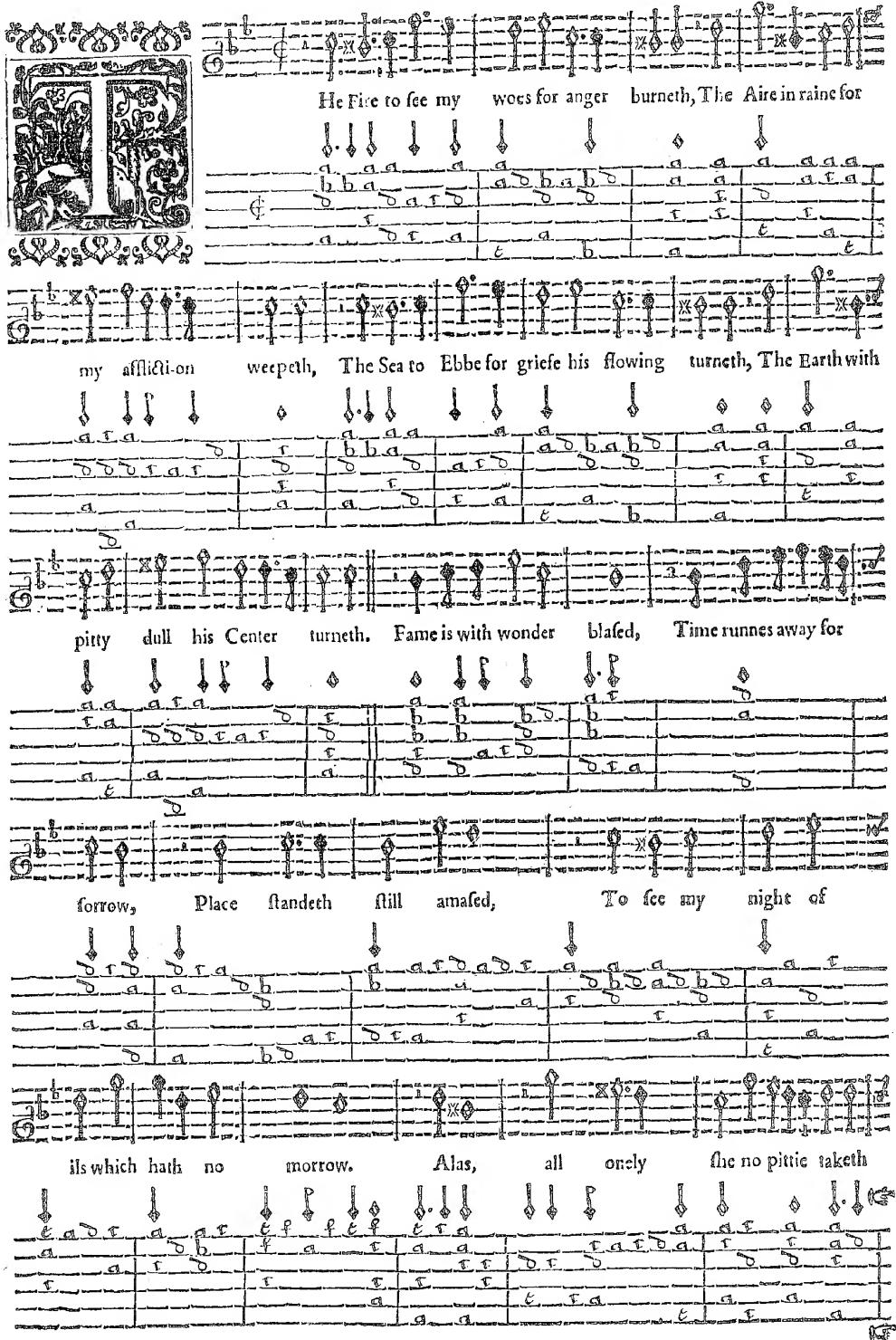
4 Beware least Caesar doe corrupt thy minde,
And fond Ambition sell thy modestie:
Say though a King thou euer courteous finde,
He cannot pardon thine impuritie.
Beginne with King, to Subiect thou wiit fali,
From Lord to Lackey, and at last to all.

TO THE MOST NOBLE
AND VVORTHY BRETHREN,
S. ROBERT, AND S. HENRY RYCH:
Knights of the Honourable Order of the
BATH.

Wee your truely Noble affections there is an heau'ny harmonie, by the operation of Grace; in your corporall constitutions, an harmony of the Elements, by the highest art of Nature; in your heroicall carriage and actions, an harmonie by the worke of wel-discerning Judgement; and, in all, such an highly-commended symphonie each with other, that to no two (as One) could f more properly consecrate these ensuing Accents, comming from, and tending to Harmonie, then to you. If then they like you, it argues them most harmonious, fth like loues the like. But howsoeuer, f humbly referre both my selfe and them, to your fauour and good opinion; which with my harts-joy makes such harmonic, as Amphions sweetest straines cannot halfe so much glad mee; Euer remayning, the humble honourer and admirer of your beroicall perfections.

William Corkine.

He Fire to see my woes for anger burneth, The Aire in raine for
 my affliction weepeth, The Sea to Ebbe for griefe his flowing turneth, The Earth with
 pitty dull his Center turneth. Fame is with wonder blased, Time runnes away for
 sorrow, Place standeth still amased, To see my nigh of
 il which hath no morrow. Alas, all onely she no pittie taketh



the fire to see my woes, &c.

L

IX.

BASSES.

Fire, burne mee quite, till sense of burning leave mee:
 Aire, let me draw thy breath no more in anguish:
 Sea, drown'd in thee, of tedious life bereave mee:
 Earth, take this earth, wherein my spirits languish.

Fame, say I was not borne,
 Time, haste my dying houre,
 Place, see my graue vptorne,
 Fire, Aire, Sea, Earth, Fame, Time, Place, show your power.
 Alas, from all their helps I am exiled:
 For hers am I, and death feares her displeasure,
 Eye death thou art beguilde.
 Though I be hers, she sets by me no treasure,

to know my mis- ries, But Chast and cruel, My fall her glo- ry ma- keth,

Yet still her eyes glue to my flames their fu- ell.

D



Oe hea- ny thoughts downe to the place of woe, Tell Griefe, tell

BASSVS.

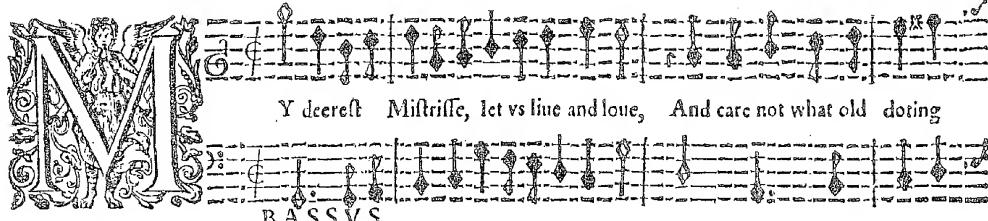
Paine, and tormentes how they vsde mee, Say vnto Sorrow who is now my foe, And fretfulnes which

long time hath abusde mee, Mauger them all, in time they shall excuse mee, Till then my

hart shall beare my wrongs so hie, Vntill the strings doe burst, and then I dye.

2 For being dead, what griefe can mee offend?
All paines doe cease, all sorrowes haue their end,
Vexation cannot vexe my flesh no more,
Nor any tormentes wrong my soule so sore,
All living will my lieuelesse corps abhorre.

Yet thus He say, that death doth make conclusion,
But yet with righteous soules there's no confusion.



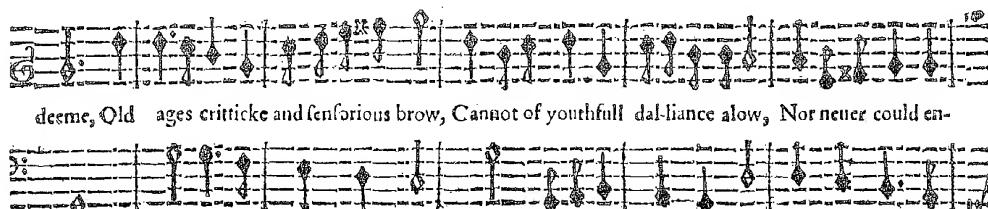
Y dearest Mistrisſe, let vs live and loue, And care not what old doting
 BASSVS.



fooles re- proue, Let vs not feare their ſenſures, nor eſteeme, What they of vs and of our loues ſhall



desme, Old ages critickē and ſenſorous brow, Cannot of youthfull dalliance alow, Nor neuer could en-



dure that wee ſhould taſt, Of thoſe delights which they themſelues are paſt.





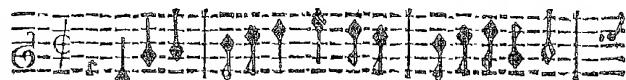
An like a Prophet of ensuing yeeres, Beginnes his life with cryes, hee
 BASSVS.

ends with paine, The rest is so di- stract twixt hopes and feares, That life seemes but a losse and death a
 gaine, My hopelesse loue is like my haplesse life, Begun in paine, and ends it selfe in griefe.

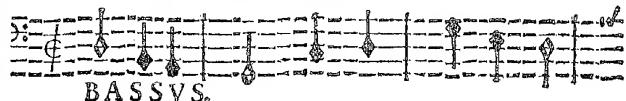
Yet death in one's an end of paine and feares,
 But cruell Loue though ever living dyes:
 And shee that giues me death when death appears
 Revives my dying hopes, and death denyes.
 My hopelesse loue is like my haplesse life,
 Begun in paine, and ends it selfe in griefe.

XIII.

CANTVS.



S by a fountaine chaste Dis- sa fate,



BASSVS.



Viewing of Natures pride, her beauteous face, The waters boild with



Ioue, she boyles with hate, Chastning their pride with exile from their place; They murmuring ranne to



Sea and being there; Each liquid drop turn'd to a bri-nish teare,



XIII.

CANTVS.



Way, away, a way, call backe what you haue said, When you did vow to liue and dye a Maid, O

BASSVS.

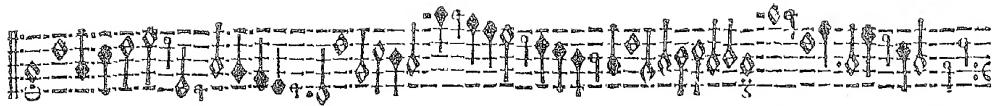
if you knew what shame to them befell, That dance about with bobtaile Apes in hell, You'd breake your oath, and

for a world of gaine, From Hymens pleasing sports no more abstaine. Your selfe, your Virgin girdle would diuide,

And put aside, and put aside, ||: the Maiden vaille that hides the chiefeſt ſemme of Nature, And would lye,

Proſtrate to eu'ry Peasant that goes by, Rather then vnder- goe ſuch shame, No tongue can tell, what iniury is

done to Maids in hell. No tongue can tell, What iniury is done to Maids in hell.



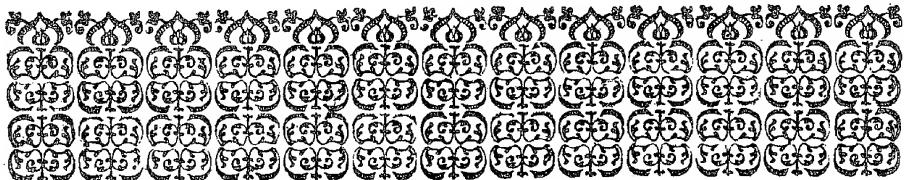
Then I was borne, &c.

CANTVS.

XV.

BASSVS.

Then I was borne, *Lucina* crosse-legg'd fate, The angry starres with
 omni- nous aspects, frownd on my birth, And the foredooming Fate, ordain'd to
 brand me with their dire effects, The Sunne did hide his face, and left the night to bring me to
 this worlds accur-sed light. The Sunne did hide his face, and left the night to bring me
 to this worlds accur-sed light.



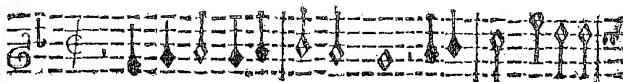
TO THE TVO TRVELY VER- TVOVS AND DISCREET GENTLE-

WV OMEN, M^{is}. VRSVLA STAPLETON, AND M^{is}.
ELIZABETH COPE, DAVGHTERS TO
the Right Worthy Knights, S^r. Robert Stapleton,
and S^r. Walter Cope.

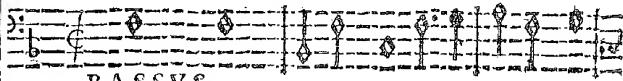
DYI^o S^u M^{is} OH quickiyl the Art of Musicke may be abolished, or at least-
wise fall to decay (worthie Ladies) may easily be conceiued, if
it were not guarded vnder your Patronaging fauours, or rather
shrouded vnder such Eagles wings as Yours, to preuent all fu-
ture malignant reproaches, or by your commanding powers
(as who knowes not what your beauties may commaund?)
able to make all tongues silent at any crimes by me committed. To your vertues
haue I Dedicated these few Songs and *Lyra* Lessons, and the rather because you
are both welwishers and well-affected to Musicke, and are ledde away with a more
then ordinarie delight in the same. Onely let me be bould to entreate your faouo-
rable acceptance of them, and that you will not let this Booke be made an Or-
phant in his birth, but that it may be a Childe of your fostering, and liue vnder
your prote^tions. Then shall I thinke my selfe happy, and hereafter be encoura-
ged in more ample sort to publish my poore labours. Thus hoping for no lesse
then I haue formerly entreated, I cuer rest

Yours in all loue, dutie and seruice

William Corkine.



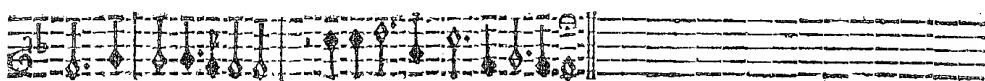
Hall a smile, or guilefull glance, Or a sigh, that is but



BASSVS.



fayned, Shall but teares that come by chance, make mee



dote that was dif- dayned? No, I will no more be chayned,

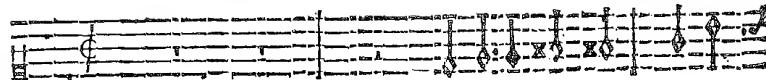


2 Shall I sell my freedome so,
Being now from Loue remised?
Shall I learne (what I doe know
To my cost) that Loue's disguised?
No, I will be more aduis'd.

3 Must she fall? and I must stand?
Must she flye? and I pursue her?
Must I give her hart, and land,
And, for nought, with them endue her?
No, first I will finde her truer,

XVII.

CANTVS.



E eyta- gree, but shall be



straight wayes out, Thy pasions are so harsh and strange to me, The time is



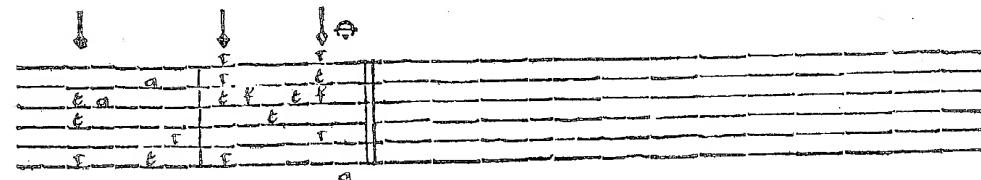
lost which I have spent for thee, for thee, Yet one the ground must be which you shall



proue, That descant on my loue. That descant on my loue, That descant on my



loue, That descant on my loue.





Ee yet agree, but shall be straight wayes out,

Thy

BASSVS secundus.

Paszions are so harsh and strange to mee, That when the concord's perfect I may doubt,

The time is lost which I haue spent for thee, Yet one the ground must be, which you shall proue, Can

bear all parts that descant on my loue, That descant on my loue, ||: That

descant on my loue.

Ly swift my thoughts, posse my Mi- stris
 Fly swift my thoughts, posse my Mi- stris
 heart, And as you finde her loue plead my de- fter, If she be
 heart, my Mistresse hart, And as you finde her loue plead my de- fter, If she be
 somewhat wayward happy my de- fires, A lit- tle coynesse doth but blow mens fires, But
 somewhat wayward happy my desires, A lit- tle coynesse doth but blow mens fires, But will
 will she needs forbid the baines I craue, Re- tire, re- tire, and be burnd in your Masters graue,
 she needs forbid the baines I craue, Re- tire, and be burnd in your Masters graue,

A Lesson for two Lyra Viols.

Three staves of musical notation for two Lyra Viols. The notation uses a tablature system with letter and number markings. The first staff has a 'B' at the top, the second has a 'D', and the third has a 'B'. The notation includes various symbols such as diamonds, dots, and arrows. A decorative initial 'A' is located on the first staff.

Lesson for two Lyra Viols.

Four staves of musical notation for two Lyra Viols. The notation uses a tablature system with letter and number markings. The first staff has a 'B' at the top, the second has a 'D', and the third has a 'B'. The fourth staff has a 'D' at the top. The notation includes various symbols such as diamonds, dots, and arrows. A decorative initial 'A' is located on the first staff.

Lesson for two Lyra Viols.

Lessons for the Lyra Violl.

Finny Complaints.

The musical score is organized into 12 staves, each representing a measure of music. The notes are represented by various symbols: diamonds, circles, squares, triangles, crosses, and dots. Below each note is a letter (a, b, c, d, e, f, g, etc.) which likely corresponds to a specific note or pitch. The music is divided into measures by vertical bar lines. The first staff is labeled "Finny Complaints." The score is written on a grid of horizontal lines, with some lines being thicker than others.

1. **Finny Complaints.**

2. **Finny Complaints.**

3. **Finny Complaints.**

4. **Finny Complaints.**

5. **Finny Complaints.**

6. **Finny Complaints.**

7. **Finny Complaints.**

8. **Finny Complaints.**

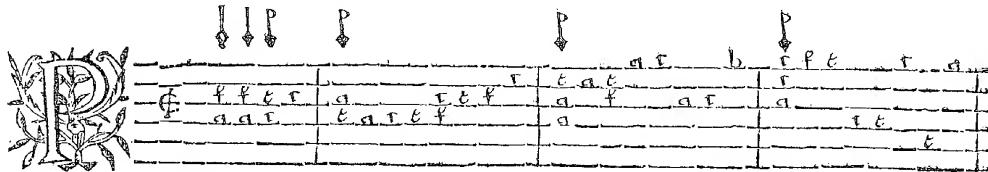
9. **Finny Complaints.**

10. **Finny Complaints.**

11. **Finny Complaints.**

12. **Finny Complaints.**

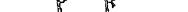
Lessons for the Lyra Violl.



Erlüde.

1	2	3	4
E F E T G	T E F E T G	T E F E T G	O R C
A	T F A T G A	A	D S A
	K E T	A	P

Handwritten musical score for a four-part ensemble (Soprano, Alto, Tenor, Bass) on four staves. The score includes clefs, key signatures, and a tempo marking 'Presto'.

			
act. I	act.	act. a	
act.	act.	act.	act. I
act.	act.	act.	act.

\downarrow								
r	a	e	a	e	f	e	a	a
a	e	e	a	e	f	e	a	a
a	a	a	a	e	e	e	a	a
e	a	f	e	e	a	f	a	a

Lessons for the Lyra Violl.



Lessons for the Lyra Violl.

Lessons for the Lyra Violl.



Alfsingham.

A handwritten musical score for a 12-string guitar, consisting of six staves of music. The music is written in a unique notation system using diamond-shaped note heads and various rests. The staves are separated by vertical bar lines, and the music is divided into measures by vertical tick marks. The notation is dense and covers the entire page.

Lessons for the Lyra Violl.

The musical score consists of six staves of music for the Lyra Violl. The first five staves are standard staff notation with note heads and rests. The sixth staff is labeled "Coranto." and features a continuous pattern of sixteenth-note heads, each with a vertical stroke indicating pitch and a horizontal stroke indicating duration. The music is divided into measures by vertical bar lines.

Lessons for the Lyra Violl.



Qunsiers Almaine.

Lessons for the Lyra Violl.

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Handwritten musical score:

Staff 1:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Staff 2:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Staff 3:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Staff 4:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Staff 5:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Staff 6:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

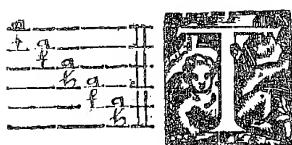
Corante:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Coro:

Handwritten musical score for a 12-string guitar, featuring six staves of tablature with various performance markings (picks, strums, slides, etc.). The score includes lyrics in Portuguese and includes a section for 'Corante' (Bassoon) and 'Coro' (Chorus).

Lessons for the Lyra Violl.



He Punckes delight.

Lessons for the Lyra Violl.



Aulin.

Handwritten musical notation for the Lyra Violl, consisting of ten staves of music. Each staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The notation uses a unique system of dots and dashes to represent pitch and rhythm. Arrows and 'P' marks indicate specific playing techniques. The music is divided into measures by vertical bar lines. The first staff begins with a series of notes: a, b, g, f, g, b, a, f. The notation continues with various patterns of notes and rests across the ten staves.

Lessons for the Lyra Violl.



Luaine.

A Table of all the Songs contained in this Book.

E Ach louely grace.
Truth-trying Time.
Two Losers lat lamenting.
T'is true, t'is day.
Deere, though your minde stand so auerse.
Shall I be with joyes deceipte?
Downe, downe, proud minde.
Beyware faire Maides.
The Fire to see my vwoes for anger burneth.
Goe heavy thoughts.
My deare Mistrisse.
Man like a Prophet of ensuing yeeres.
As by a fountaine chaff Diana faire.

1. Avay, avay.
2. When I was borne.
3. Shall a smile.
4. Wee yet agree.
5. Fly swift my thoughts.
6. A lesson for two Viols.
7. If my Complaints. Perlude.
8. Come lieue with me and be my loue.
9. Walsingham.
10. Mounthers Almaine.
11. The Punkes delight.
12. Pauin.
13. Almaine.

Cerante.

14.
15.
16.
17.
18.
19.
20. 21.
22.
23.
24. 25.
26.
27.
28.

FINIS.